The sceptre, learning,
physick, must All follow this,
and come to dust[1].

GUI. Fear no more the lightning-
flash, ARF. Nor the all-dreaded
thunder-stone [3]; *GUI. Fear not*
slander, censure raslt[4] ; *ARY. Thou*
hast finish d joy and moan; BOTH.*
All lovers young, ail lovers must
Consign to thee[5], *and come to*
dust.

GUI. No exorclser harm
thee[6]*! ARV* Nor no*
witchcraft charm thee! GUI.
Ghost unlaid forbear thee !
ARV. Nothing ill come near
thee ! BOTH. Quiet
consummation have[7]*;*
And renowned be thy grave!*

* *The sceptre, learning,* &c.] The poet's sentiment seems to have been this :—All human excellence is equally subject to the stroke of death : —neither the power of kings, nor the science of scholars, nor the art of those whose immediate study is the prolongation of life, can protect them from the final destiny of man. JOHNSON.

3—the all-dreaded THUNDER-STONE;] So, in Chapman's translation of the fifteenth Iliad :

" —,— though I sinke beneath
*c The fate of being shot to hell by Jove's fell
*thunder-^stone."**

STEEVENS.

4 *Fear not slander^* &c.] Perhaps :

" Fear not *slander's* censure rash,"

JOHNSON".

5 *Consign to* THEE,] Perhaps :

" Consign to *this* ,"

And in the former stanza, for—** All follow *this,"* we might read—" All follow *thee."* JOHNSON.

" Consign to thee" is right. So, in Romeo and Juliet:

1 (---------- «- *-seal*

" A dateless bargain to engrossing death." [6]* To consign to thee/' is * to seal the same contract *with Ihee** 1. e. add their names to thine upon the register of death.

STEEVENS.

[6] *No* EXORCISER *harm thee f]* I have already remarked that Shakspeare invariably uses the word *exorclser* to express a person^ wj^o can raise spirits, not one who lays them. M. MASON,

See vol. x. p, 490, n. 3.